

絢爛たる グランドセーヌ

WE'RE
FINALLY
HERE!
THE DAY
OF THE
RECITAL!

WHAT
SHOULD
I DO,
MOM?

AHH!
I
FORGOT
MY
TIGHTS!

I CAN'T
DANCE IN
THESE OLD
ONES!

ARE YOU
NERVOUS?

DON'T
MOVE
WHILE I
PUT YOUR
MAKEUP

DOES
ANYONE
STILL
NEED
HELP?

I'VE GOT
SOME
MORE,
SO YOU
CAN USE
THIS ONE!

THANK
YOU!

MADAM!
HERE!

GEL JUST
WON'T
WORK ON
HER HAIR!

DOES
ANYONE
HAVE ANY
WAX?



RISA-
CHAN!

GOOD
MORNING!

HEY KANADE-
CHAN,
LOOKING
GOOD
THERE!

REALLY?
YOU
DON'T
THINK
THERE'S
A BIT
TOO
MUCH
MAKEUP?

WELL,
YOU'RE
GOING
ON
STAGE,
SO IT'S
FINE
LIKE
THAT.

LAST CALL
IF ANYONE
NEEDS
THEIR
COSTUME
FIXED!

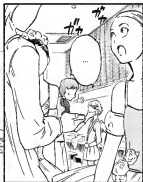
I HOPE
I DON'T
STAND
OUT
TOO
MUCH.

THE GUYS
HAVE
A LOT
OF
MAKEUP,
TOO!
IT'S
FINE!

EVERYONE
ELSE
WAS
DOING
THEIR
OWN,
SO I
THOUGHT...

BUT I
DON'T
HAVE
MUCH
EXPER-
IENCE
WITH
MAKEUP.









NEITHER THIS FEELING
OF EXCITEMENT FROM
PEACEFUL DAYS,

NOR THIS FEELING
OF TENSION FROM
REHEARSAL DAYS.

BUT A MIX OF BOTH.
I WAS ACTUALLY
FOND OF IT.



IT'S BEEN
A WHILE...

It's been?

Yes, it has.

SINCE I'VE
EXPERIENCED THIS
ATMOSPHERE BEFORE
A PERFORMANCE.



AND I OWE IT
ALL TO YOU,
KANADE-CHAN.

I'VE ALWAYS
WANTED TO
STAY INVOLVED
WITH BALLET
SOMEHOW.

I'M GLAD TO
BE BACK HERE.



SAKI!

IS
ANYTHING
WRONG?

HEY, RISA,
SO THAT'S
WHERE YOU
WERE!



I'M WELL
AWARE I
SHOULD EAT
PROPERLY
TO KEEP UP,
ESPECIALLY
WITH KITRI,
BUT STILL...

IT'S
MY FIRST
LEADING
ROLE SO,
I DON'T
KNOW,
IT KIND
OF JUST
HAPPEN-
ED...



OUCH...

THE
COSTUME
HAS GOTTEN
A LOT LOOSER
SINCE THE DAY
I TRIED IT.



YOU'VE
ALREADY
DANCED HER
VARIATION
COUNTLESS
TIMES IN THE
PAST TOO.

I'M
SURE
IT'LL BE
FINE SINCE
IT'S YOU,
SAKI.



DON'T
SAY THAT,
SAKI...

PLUS I
HAVEN'T
DANCED IN
A LONG
TIME BY
NOW...



SWITCH
PLACES
WITH ME,
RISA!



EVEN SOMEONE AS
TALENTED AS SAKI CAN
BE THIS NERVOUS...

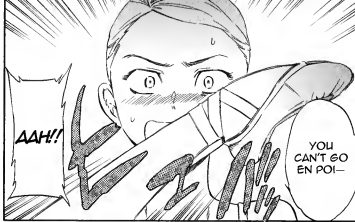
KANADE-CHAN REALLY
HAS A STRONG WILL,
DOESN'T SHE...



I HAVE
TO HURRY
TO THE
STUDIO
FOR THE
DRESS
REHEARS-
AL!

UGH,
I HOPE
MY LIPS
WILL BE
FINE...





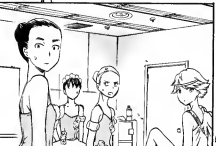


S H U T U P !



WAIT A
MINUTE!

WHAT
ARE YOU
DOING?



AH...
I'M SORRY
SHOUKO-
CHAN.

DON'T
FORGET TO
WARM UP
SERIOUSLY.

THE DRESS
REHEARSAL
IS ABOUT
TO START.

LET'S
GO THEN.

SH!
ARE YOU
SURE?



WAS SHE
ALWAYS ABLE
TO DO THAT?



YOU'RE
LETTING
HER GET
AWAY WITH
IT?

IT'S REALLY
STRANGE,
TO THINK THAT
SHE COULD
STILL STRETCH
HER TOES
LIKE THAT...



WHAT?

WITHOUT
WEARING
POINTE
SHOES.



HUH?

WEREN'T
YOU BAWLING
ABOUT NOT
BEING TO
WEAR POINTE
SHOES JUST
THE OTHER
DAY?

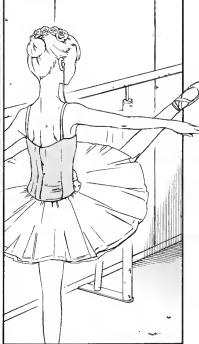
RIGHT,
SHOUKO-
CHAN?



YOU
REALLY
WORRIED
ME THERE,
KANADE.

BALLET
SHOES ARE
AMAZING
YOU KNOW!

THAT'S
BECAUSE SHE
WAS TRYING TO
MAKE FUN OF
BALLET SHOES,
I COULDN'T
LET IT GO...





IT'S FINE,

LOOK

I'M SORRY, KAZUYA,

I WAS HOPING TO ARRIVE BEFORE THE REHEARSAL.



HERE, SANA! HERE!



HOW MUCH OUR DAUGHTER HAS GROWN.



THAT YOU HAD ALREADY DONE MORE THAN ENOUGH BY YOURSELF.

BUT THEY TOLD ME THAT THEY DIDN'T...

I WENT TO MEET THE PEOPLE IN CHARGE OF THE SUPPORT ASSOCIATION FIRST, SEE IF THEY NEEDED MORE HELP,





IT'S NICE
TO BE ABLE
TO SHARE
THIS WORK
BETWEEN
THE TWO
OF US
SOMETIMES.

TO
SUPPORT
OUR GIRL
THROUGH
THIS ROAD
SHE'S
WALKING



THAT'S A
BIG WEIGHT
OFF MY
SHOULDERS
SO...

THANK
YOU
FOR
THAT.



THAT
SHE
WANTED
TO GO
PRO.

ESPE-
CIALLY IF
SHE WERE
TO SAY



BUT...

AND IT
MAY BE
BECAUSE
I'M HER
FATHER...

PRO...

SOUNDS
LIKE A
ROCKY
ROAD...



A young man with glasses and a woman are shown in profile, looking towards the right. The man is wearing a suit and glasses, and the woman has long dark hair. They are both smiling and looking at a dancer who is not fully visible in this panel.

SHE
LOOKS
HAPPIEST

WHEN
SHE'S
DANCING
ON STAGE.



A young man with glasses and a woman are shown in profile, looking towards the right. The man is wearing a suit and glasses, and the woman has long dark hair. They are both smiling and looking at a dancer who is not fully visible in this panel.

SHE JUST
SHINES SO
BRIGHTLY!



A young man and woman are shown in an audience, looking towards the right. The man is wearing a suit and glasses, and the woman has long dark hair. They are both looking at a dancer who is not fully visible in this panel.

!!

THAT'S
KANADE'S
FRIEND IF
I'M NOT
MISTAKEN...

HUH?

THAT WAS
QUITE THE
SHOWY
FALL.

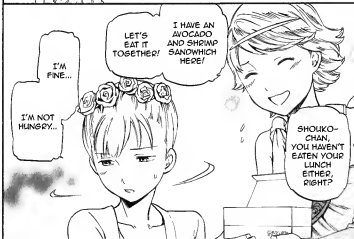
WOAH...
THAT MADE
ME JUMP.

Got a bookmark

YOU THINK
THAT GIRL
IS FINE?

HEY,
ISN'T
THAT...

Chander A





SHOUKO-CHAN'S FACE
LOOKS SO PALE!!!





I GET
ANX-
IOUS...

WHAT IF
I WERE
TO FALL
AGAIN?

IT
WOULDN'T
BE JUST
MY PRO-
BLEM...



THE
DIFFERENCE
BETWEEN
THE STUDIO
AND THE
STAGE IS
JUST TOO
MUCH...



CAN'T
YOU
DANCE
LIKE
YOU'VE
ALWAYS
DONE?

YOU'VE
PRACT-
ICED
IT SO
MUCH
BACK
AT THE
STUDIO!



I
MIGHT BE
BETTER OFF
STAGE...!!

I'D CAUSE
EVERYONE
SO MUCH
TROUBLE!



AND YET,
OUR KANADE

LOOKS LIKE SHE'S
TRULY ENJOYING
THIS MOMENT...



YOU'RE
THINKING
TOO
HARD
ABOUT
IT,
EVERY-
THING
WILL
WORK
OUT!

INTERESTING
HOW DIFFERENT
THESE CHILDREN
ARE DESPITE ALL
COMING FROM THE
SAME STUDIO...



WHILE SHOUKO
OTHERWISE SEEMS
LIKE THE STOIC KIND...



KANADE IS VERY
OPTIMISTIC,

BUT I DON'T DOUBT
SHE'S HARD TO
DEAL WITH...



UNTIL SHE
HAS TO COME
UP STAGE.

PRESSURE CAN
BE VERY HARD
TO DEAL WITH...



IT'S SWEET...

no...



KANAOE,
IS THERE
ANY CANDY
LEFT IN
YOUR BAG?

I
THINK
SO...



BUT
YOU
KNOW
THAT
FEELING
WHERE
YOUR
BODY
IS
TENSING
UP?

THAT
TENSION
MEANS
THAT
YOUR
BODY
IS
WARMING
UP
FOR
THE
FIGHT.

YEAH...?



FEELING
A BIT
BETTER?

YES.

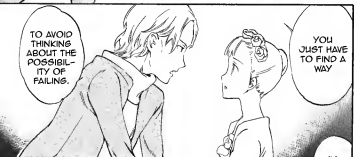
THANK
YOU.

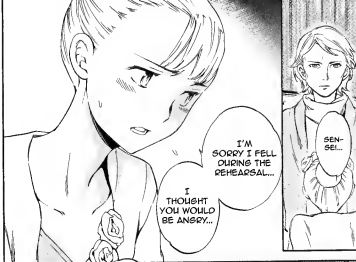


I ALSO
GET
NERVOUS
WHEN I
HAVE TO
GIVE A
SPEECH
AT WORK,

YOU KNOW,
BEING
NERVOUS
ISN'T ALL
THAT BAD.

I'M
GLAD
TO HEAR
IT.





I'M
SORRY I FELL
DURING THE
REHEARSAL...

I
THOUGHT
YOU WOULD
BE ANGRY...

SEN-
SEI...

I'M
JUST GLAD
YOU'RE NOT
HURT,
SHOU-
KO...

TRUST
IN YOUR
HARD
WORK, IT
WILL NOT
BETRAY
YOU.

YOU'RE
THE ONE WHO
COMES IN THE
EARLIEST ALL
THE TIME TO
PRACTICE.

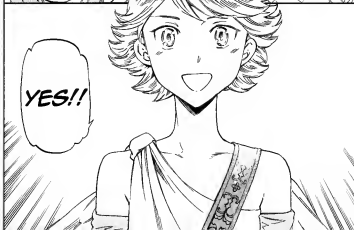
AND
FUEL IT
INTO
YOUR
DANCE.

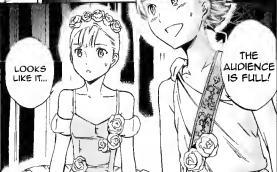
NOW
CARRY
THIS
TENSION
WITH
YOU,



YES!!

y-





LOOKS
LIKE IT...

THE
AUDIENCE
IS FULL!





YAY!

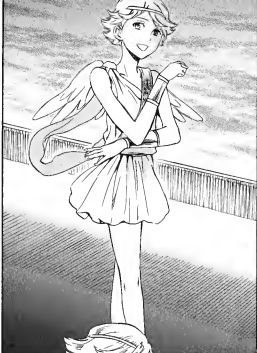
...IF YOU
INSIST—



MOMENTS
BEFORE
BEING LED
TO THE
DREAM
WORLD,

TO
CUSTOMERS
STILL IN THE
LOBBY,

PLEASE
PROCEED
TO YOUR
SEATS,
FOR THE
PERFORMANCE
WILL BEGIN
SHORTLY.



LYING
ON THE
FLOOR
OF A
WIND-
MILL,



RESTS
AN
UNCON-
SCIOUS
DON
QUIXOTE.



AS AN
INVITATION
TO THE DREAM
WORLD,
WHERE THE
TARGET OF HIS
AFFECTION,
DULCINEA,
LIES.

AND
CUPID
WOULD
DARE
SHOOT AN
ARROW AT
SUCH A
MAN,



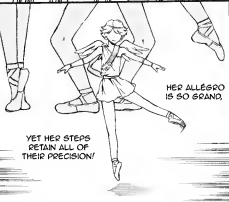
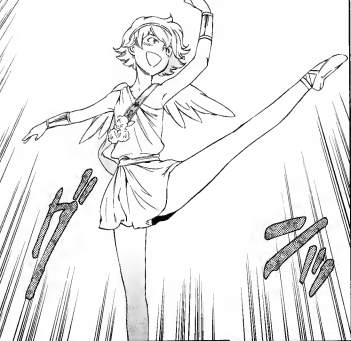
AND EVENTUALLY
STUMBLE ON THE
BEAUTIFUL SCENE
OF CUPID DANCING
AND FLYING AROUND.

THERE HE WOULD
TRAVEL ACROSS
A MYSTERIOUS
FOREST OF
DANCING DRYADS.



...BALLET SHOES?







AS IF THEY WERE
PERFORMED
BY A MAN.



THEY'RE QUITE
PLEASANT TO
THE EYE.



THERE'S SOME
SORT OF RAW,
ROUGHNESS
TO THEM,





**SHE'S
FLYING!**



**IT
FEELS
GREAT!**

MORE THAN ANY
CHARACTERISTIC
ATTRIBUTED TO
GENDER,

HUMP?

...IT LOOK
LIKE CUPID
IS GENDER-
LESS...

SIMPLY
DANCING AND
FLYING AROUND
THE STAGE LIKE
AN ANGEL.

THIS CUPID'S
DANCE CAPTURES
THE CHARACTER'S
INNOCENCE AND
MISCHIEVOUS
NATURE,

THIS
IS SO
FUN!

THIS
IS SO
FUN!

THIS
IS SO
FUN!!

Leaps into Ballet

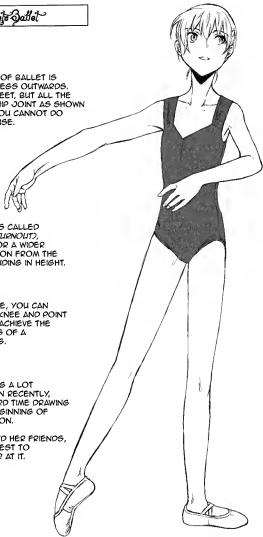
THE VERY BASIC OF BALLET IS TURNING YOUR LEGS OUTWARDS. NOT JUST THE FEET, BUT ALL THE WAY UP TO THE HIP JOINT AS SHOWN ON THE RIGHT. YOU CANNOT DO BALLET OTHERWISE.

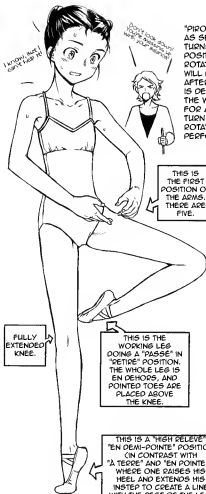
THIS POSITION IS CALLED "EN DEHORS" (TURNOUT), AND ALLOWS FOR A WIDER RANGE OF MOTION FROM THE HIP JOINT, INCLUDING IN HEIGHT.

AND FROM THERE, YOU CAN STRETCH YOUR KNEE AND POINT YOUR TOES TO ACHIEVE THE BEAUTIFUL LINES OF A BALLERINA'S LEG.

I'VE BEEN PAYING A LOT MORE ATTENTION RECENTLY, BUT I HAD A HARD TIME DRAWING THEM AT THE BEGINNING OF THE SERIALIZATION.

LIKE KANADE AND HER FRIENDS, I WILL TRY MY BEST TO BECOME BETTER AT IT.





"PIROUETTES" AND "GRAND FOULETTES," AS SEEN PREVIOUSLY, ARE CALLED TURNS. BOTH OF THEM ASSUME THE POSITION SHOWN ON THE LEFT WHILE ROTATING, BUT WHERE THE PIROUETTE WILL PUT THE WORKING LEG DOWN AFTER ROTATING, THE GRAND FOULETTÉ IS DEFINED BY "FOULETTER" (WHIPPING) THE WORKING LEG TO GIVE MOMENTUM FOR ANOTHER TURN, WHERE EACH TURN CAN STRETCH FOR AS MANY ROTATIONS AS ONE IS ABLE TO PERFORM.

THIS IS THE FIRST POSITION OF THE ARMS. THERE ARE FIVE.

IT TAKES A LOT OF PRACTICE TO BALANCE ONESELF IN THIS POSITION WHILE ROTATING, BECAUSE THERE IS VARYING CENTRIFUGAL FORCE TO WORK AGAINST IN ORDER STRAIGHTEN YOUR AXIS.

THIS IS THE WORKING LEG DOING A "PASSE" IN "RETIÉ" POSITION. THE WHOLE LEG IS EN DEHORS, AND POINTED TOES ARE PLACED ABOVE THE KNEE.

THIS IS A "HIGH RELEVÉ" "EN DEMI-POINTE" POSITION (IN CONTRAST WITH "À TERRE" AND "EN POINTE"), WHERE ONE RAISES HIS HEEL AND EXTENDS HIS INSTEP TO CREATE A LINE WITH THE REST OF THE LEG.

FULLY EXTENDED KNEE.

THE POSTSCRIPT

ア・ポスト・スクリプト

HERE'S TO THE BEGINNING OF KANADE'S
JOURNEY IN THE WORLD OF BALLET.

I HOPE YOU ENJOY IT.

キュー
Cuvie

□ STAFF □

N.Hara

V.Tomohira

D.Akashiya

A.Narita

K.Uemura

J.Kawase

□ SPECIAL THANKS □

Kumiko Murayama

[The Ballet Scholar]

and...

Mizuka Ueno

[The Ballet Dancer]



Attitude!



チャンピオンRED
コミックス

けんちん

絢爛たるグランドセーヌ ①

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